

# THE \* NONCONFORMIST \* MUSICAL \* JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the  
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## Our Prize Competitions.

THE Christmas anthems sent in were, for the most part, very creditable compositions. Only one or two were put aside as being totally unworthy of consideration. The one bearing the *nom de plume* "Rex" was, after careful examination, adjudged the best. This was written by

MR. WILLIAM WRIGHT,

69, CROMWELL STREET

NOTTINGHAM,

to whom a cheque has been sent. We propose to publish this anthem in our November issue. Compositions by "Nitor in Spe," "Sebastian," "Hollybank," and "Viola Tout," are highly commended.

## ANOTHER COMPETITION.

We offer a prize of Two Guineas for the best Introductory Voluntary.

The following are the conditions:—

1. Compositions must be sent to our office not later than November 1st, 1892.

2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.

3. The piece must consist of not less than eighty bars. The intention is to publish the successful composition in the *Organist's Magazine of Voluntaries*.

4. The successful composition shall become our copyright on payment of the prize.

5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit.

7. Our decision in all matters relating to the competition shall be final.

It is the duty of an organist to accompany a hymn with as much expression as possible, and to convey the sense of the words as far as he is able to do. It is, however, possible to overdo it and cause a ludicrous effect. A glaring instance of bad judgment in this direction it was our lot to hear recently. The hymn was "When God of old came down from heaven." At the verse

"Around the trembling mountain's base  
The prostrate people lay,"

the organist, apparently with the object of producing the effect of a "trembling mountain," played full organ and put on the tremulant (a very strong one, by the way), which affected both great and swell organs. The result may be imagined.

LLEW LLEWYFO, a well-known Welsh bard, who has written several very creditable odes, and is a popular conductor at Eisteddfods, is in St. Asaph Workhouse. A subscription is being raised to put him in a better position, and it is hoped a permanent situation may be found for him.

AN organist in the midland counties writes: "The voluntaries in this month's *Organist's Magazine of Voluntaries* are the best you have yet sent out. I trust we shall have more of them."

WHILE Plymouth Church, Brooklyn, New York, is closed for the summer, extensive alterations are being made to the organ, which has become sadly in need of them. It was built in 1865, by E. and G. G. Hook, of Boston, who have charge of the rebuilding work. At the time it was put into the church it was said to surpass in tone, mechanism, and size any organ ever built in America. It took a year to construct and erect it. The instrument is twenty-seven feet wide, twenty-one feet deep, and the height from the bottom of the bellows to the top of the pipes is fifty feet. It has a black walnut case, and the front pipes are of burnished tin. The top of the front is surmounted with the carved figure of a cherub playing a harp. The organ has four manuals, sixty-two stops, and 3422 pipes. The largest pipe is thirty-two feet long, and its size may be judged by this incident: When it was



lying on the floor of the church before it was put in place, Mr. Beecher took off his coat and waistcoat and crawled through it. Mr. Beecher at that time was not so portly as he afterward became.

THE Plymouth organ cost \$25,000, and \$2000 was later spent upon the engines. Last year electricity was substituted for water in blowing the organ. The complete overhauling it is now to receive will cost \$3500. The first organist who played upon the instrument after it was put in the church was Frederick Ferdinand Muller, who was organist of the church from 1865 to 1868. Mr. Muller was succeeded as organist by John Zundel, who had been organist of the church previously, and had twice retired. After his last engagement he remained until he returned to Germany, his native land, where he died. Among the other organists of the church have been Walter Damrosch, Robert Thallon, S. B. Whiteley, and Professor Charles R. Morse, who now fills the place. After the organ was put in Plymouth Church, a quarter of a century ago, the first quartet choir was engaged. Henry Camp took charge of the music in 1868, and sang bass, with Miss Emma Thursby, soprano, Miss Matilda Toedt, contralto, and J. C. Rockwell, tenor. A chorus of seventy-five was also introduced, and has since been a feature of the music of the church. The quartet under Professor Morse consists of Miss Alice A. Breen, soprano, Miss Josie M. Frost, contralto, D. Herbert Jeffery, tenor, and Frederick Gillette, bass; and there is a chorus of thirty. With the organ made new, a higher standard of music can be maintained than has heretofore been possible.

It is hoped to have the new edition of "Plymouth Hymnal" ready for use the coming year. Dr. Lyman Abbott is editing the hymns, and Professor Morse the music. All the best hymns of the old book, compiled by Mr. Beecher, will be retained, and many new ones will be added, including poems by Whittier and others, which have not heretofore been set to music. Both Dr. Abbott and Professor Morse have devoted the greater part of the summer to the work.

PREJUDICE dies hard. A country minister, who works under great difficulties, and with little encouragement and still less monetary remuneration, endeavoured, with the assistance of his daughter (who presides at the harmonium), to raise the standard of the music in his chapel. This met with much opposition in some quarters, and one man, who ought to have been born in the Middle Ages, actually declared, in a church meeting, that God would return to His church when the harmonium was turned out of the building and the hymns were given out one line at a time! This individual should be sent to the British Museum as a curiosity.

"PRECENTOR," in the *Christian World*, says that it is time something was done to improve the singing at funerals. As the mourners are usually

not inclined to sing, he suggests that a quartet should be engaged to sing suitable music.

A CONTEMPORARY publishes the programme of organ recitals given for a week at one of our present popular London exhibitions. Some of the pieces played are certainly very curious, to say the least of them. For instance, one item given upon two occasions is "Selection of Coster's Songs (by desire), Chevalier." Music-hall songs played on an organ must surely sound very incongruous. But, further, this dainty selection was immediately followed on the first occasion by "O rest in the Lord," and on the second occasion it was sandwiched between "'Prayer' from *Moses in Egypt*" and "The March of the Israelites." The audience could not complain of want of variety.

THE success which met the efforts of the party of Mansfield students who last year gave a series of concerts in the North on behalf of the Mansfield House Settlement has encouraged them once more to essay a concert tour this year. Last year they met with enthusiasm and kindness everywhere, and there is every promise that this will be no less the case this year. The concert tour commenced on Monday, September 26th, and will come to an end on Friday, October 7th. The churches visited in September were Crosby Church, Liverpool (Mr. T. H. Martin, M.A.); Bowdon (Rev. Dr. Mackennal); Chapel Street, Blackburn; Broughton Park, Manchester (Rev. S. Pearson, M.A.); and Blackpool (Rev. W. Evans). During October the churches are Castlegate, Nottingham (Rev. Baldwin Brindley), on the 3rd; Carr's Lane, Birmingham (Dr. Dale), on the 5th; Highbury, Bristol (Rev. H. Arnold Thomas, M.A.), on the 6th; and Queen Street, Wolverhampton (Rev. C. Berry, D.D.), on the 7th. A short account of the Settlement work will be given in the course of each concert by Mr. W. Reason, M.A., the Financial Secretary, during the first week, and by Mr. Percy Alden, M.A., the Warden, during the second. The concerts of last year's tour were very favourably noticed by the Press, and surprise was expressed on all hands that one college, and that one so small as Mansfield, should possess so many men of real artistic merit.

MR. MATTHEW KINGSTON, F.C.O., the organist of Bournemouth Presbyterian Church, won the prize of five hundred dollars offered by a Philadelphian musical society for the best cantata. The work has recently been performed in Philadelphia, when Mr. Kingston was present.

DR. JOSEPH PARRY, of Cardiff, the composer of *Saul of Tarsus*, which was performed for the first time at Rhyl Eisteddfod, is a Congregationalist. Dr. Parry originally worked as a puddler at the Dowlais Ironworks, but he showed unusual musical abilities at several Eisteddfods, and therefore, with the assistance of friends, he went into musical training. He is now certainly the best Welsh composer.

WE are glad to observe in the last annual report of the London City Mission a recognition of the "immense value of good music" in connection with their work. The Mission Choir, which was formed in 1885, now consists of seventy members. These members have sung and spoken at 166 meetings in eleven months, and very encouraging results have followed.

ONE missionary gained access to the coal-yards by means of his harmonium, and so great an impression has he made on the coalies that the appointment of a second missionary to carry on a similar work has been made.

ONE member of the Mission Choir, who visits chiefly amongst railway men, has started classes for teaching stringed instruments. Sixty-three railway men have purchased violins, flutes, and clarionets. Others have bought pianos, organs, and harmoniums.

An engine-driver, who was fast going wrong, was tempted to learn the violin, which his wife purchased for him. He became so interested in his instrument that he now plays at the mission services.

An interesting article on the "Service of Praise at Christ Church, Enfield," appeared in the *Independent* of September 16th.

### A University in a Forest.

THE Chautauqua movement in America is growing very rapidly. There are this year nearly fifty assemblies in different parts of the United States.

The name "Chautauqua" is that of a small town situated on the side of Lake Chautauqua in the state of New York, at which, fifteen years since, the first assembly of the kind was held, and is used by other assemblies to indicate that the work aimed at is the same as that carried on by the mother assembly.

The movement may be said to have grown out of the old summer camp meetings, or open-air religious revivals, at which Wesley used to arouse such enthusiasm. The farmers for miles round the district used to bring their families to the camp meeting in days gone by to "get religion," or get them converted.

The Chautauqua Literary and Scientific Circle, which Bishop J. H. Vincent, of the Methodist Episcopal Church, conceived, and tacked on to the camp meeting, is an educational movement of an essentially religious character in all its teaching—a university extension scheme, in fact, consisting of four years' systematic reading, graduating at the end of the fourth year. Some Chautauquas are undenominational, others are admittedly Presbyterian, or Methodist, and even Catholic.

Music is an important feature in the work. There is generally a conservatory of music, with an efficient staff of instructors in voice production, piano, violin, organ, harmony, and composition. A chorus class is also organised under the direction of some first-rate musician, practising good music twice a day, Gaul's

cantatas and the *Messiah* holding the strongest places as popular favourites. This chorus leads the music of the devotional services during the assembly, giving frequent concerts during the session, which usually lasts six weeks.

The studies taken have a very wide range—Greek, Hebrew, Latin, physiology, botany, mathematics, astronomy, psychology, German, French, elocution, kindergarten, etc.

There is generally a local newspaper, published daily, on the grounds, while the session lasts, and *The Chautauqua* is a first-class monthly magazine containing some splendid articles on the subjects of study, and indicating the reading to be followed during the time the Chautauqua is not in session.

The position selected to hold a Chautauqua is generally in a district well wooded, on a lake side, standing at a good altitude. Sufficient of the wood is cleared to build an auditorium for services and entertainments, and two or three small halls for classes and lectures on special subjects. Cottages of wood are built—sometimes by the promoters and rented to visitors, sometimes built and owned by private individuals, who sign agreements with the promoters only to use them in a certain manner. Tents supply accommodation for the "floating visitors." When it rains this is literally the case, for American summer showers are like tropical rains, and water comes down in pailfuls; and woe to the unwary man who is unfortunate enough to get the cot by the opening, called the door, on the weather side! Tents are not heaven-born institutions to live in, for if it is dry weather the mosquitoes make life just miserable, by sucking at you until you find it best to give up the whole tent to them, if you would maintain your Christian character with your neighbours.

Some go to the grounds for rest and recreation, others to continue their studies; some are there three days, others stay the whole session.

All days are not alike, but the following may be called a sample day:—

6.30 a.m.,	Morning Bells.
7.0 "	Breakfast.
7.45 "	Devotional Meeting.
8.30 "	Normal Class.
9.30 "	Choir Rehearsal.
10.30 "	Lecture.
12.0 "	Dinner.
2.0 p.m.,	Lecture.
4.0 "	Choir Rehearsal.
5.0 "	Chautauqua, Literary, and Scientific Circle Round Table.
6.0 "	Supper.
8.0 "	Entertainment.
10.0 "	Warning Bells.
10.30 "	Night Bells.

The student classes are not mentioned in this list, but are in progress all day.

It strikes a visitor who goes for the first time as the ideal manner of spending a holiday; and one is not likely to look back on a holiday so spent as such an utter waste of time and opportunity as is the conventional laying around on the sea beach of a watering town.

A. B.



### Music at Hoghton Street Baptist Church, Southport.

No doubt many of the readers of the JOURNAL are aware that the large and exceedingly handsome town of Southport is a favourite seaside resort on the Lancashire coast. Unfortunately the tides do not approach the town with sufficient volume or weight to allow of much indulgence in aquatic pleasures. Compensation for this has recently been made in the construction of two artificial lakes, with gardens and promenades. There are beautiful parks and gardens, both public and private; also Lord Street with its charming boulevards, probably not surpassed, if equalled, in this country. Here there are highly ornate buildings, and the visitor can hardly fail to be impressed with the numerous lofty and richly decorated spires of the places of worship. Southport has been designated "a town with fine spires." The interiors of the edifices, however, do not always fulfil the expectations raised by their outward appearance. This applies musically as well as architecturally, though in two or three cases the services are not excelled by many cathedrals that I have visited. To be more definite, and coming to Nonconformist places of worship, after an experience of several years, obtained by visits at different times, I have formed the opinion that the importance of a really good musical service is not so generally recognised as it ought to be. Southport, with its residential population, is not so much affected by the "season" as Blackpool, for instance, where I know some of the mixed choirs suffer greatly from erratic attendance

during the summer months. It might therefore be expected that, by well-directed efforts, good, intelligent choirs could be organised from the well-to-do residents, whose education must have included some musical training.

During a short stay at Southport in July last, I visited several places of worship (my invariable custom), amongst them being the Baptist Chapel in Hoghton Street. This is a rather neat, stone-fronted edifice, in what I should designate the composite style. The entrances are central, opening into a fairly commodious vestibule. Passing through to the interior, one is at once struck with the neat and comfortable general appearance, the aisles and pews, of the body of the chapel at least, being carpeted and cushioned. My eyes were at once attracted by the very handsome pulpit with its rich surroundings, all in good keeping, the effect being much enhanced by some beautiful flowers and palms placed on the Communion table. Behind the pulpit is a recess, with a somewhat elaborate front, for the choir and organ. The latter (for particulars of which see specification on another page) extends from side to side. There are three towers and four panels of bright, spotted metal pipes, set in a well-designed case of figured pitch pine. The appearance of this organ compares very favourably with many of those with over-decorated pipes that I have frequently seen. The gallery front, too, is of unusual design, and treated in various colours, of soft and harmonious tones, this being the case with the decorations generally.

Shortly before the time for service Mr. W. Bentham, the organist and choirmaster, whose portrait heads this notice, attired in his gown, took his place at the organ and commenced the opening voluntary, an andante in A flat, by Hoyte. This is an agreeable composition of considerable length, with solos for oboe and corneopane. Occasional effective use of the tremulant was made by Mr. Bentham, who played the piece with considerable taste and expression. The organ was, towards the close, reduced to the softest registers, the minister, the Rev. J. J. Fitch, and choir meanwhile punctually taking their places.

The service commenced with the hymn "Dear hallowed, peaceful day," to tune *Franconia*. This is a beautiful hymn, and it was sung and played with close attention to light and shade, an effective *pp* being given at the verse "The world is hushed."

The short prayer was followed by minister and people saying Our Lord's Prayer. This was succeeded by a psalm, chanted to Bennett in F, the unison passages being occasionally relieved by harmonies on the organ. I was not much impressed by the chanting; it seemed rather laboured, and not well taken up by the congregation. Next came the first lesson,—afterwards the anthem "O Lord my God," No. 19 in Curwen's, where I observe the composer's name is given as Dr. Greene. I notice that Novello's edition has it, "The Rev. C. Malan, arranged by Irons." Perhaps this remark may serve to identify the anthem to some of the readers of the JOURNAL. This was sung and played



with correct expression; but there was a noticeable fall in the pitch once or twice, which I attributed to the altos. However, Mr. Bentham increased his organ, and it was regained. The organ part was tastefully and most judiciously played.

The second lesson was next in order, followed by the hymn "Dost thou bow beneath the burden?" to tune *Bullinger*. This is a pretty composition, and suited the words. It was nicely rendered, the sentiment of the hymn being carefully observed.

We now had the *long* prayer, which is sometimes objected to; but this would be more seldom the case if such prayers as that offered by Mr. Fitch were more generally heard. Hymn "Heal me, O my Saviour," to tune *St. Philip*, followed. I thought these exceedingly appropriate, and was duly impressed with the careful rendering.

I must not omit to say the sermon which followed was an excellent one, Mr. Fitch's subject being "Solitude and Society." Time and space will not permit of my enlarging upon it.

During the offertory Mr. Bentham played an andante in A minor by Batiste, a piece with a considerable amount of sameness pervading it; but it served its purpose, and developed some pleasing varieties of flute stops, in addition to the dulciana, oboe, and an excellent *voix célestes*. The last hymn, "Let my life be hid in Thee," was sung to Dr. Dykes' sweet tune *St. Bees*. I enjoyed this very much indeed. There was such close sympathy between the words and music. The attention to the expression was gratifying, particularly in the verse "Let Thine immortality in my dying hour prevail," which was given *pp* with suitable organ. The Amen was sung at the close of the hymn, after which the Benediction was pronounced. For a concluding voluntary Mr. Bentham played the chorus "Hallelujah to the Father," from Beethoven's *Mount of Olives*, with such apparent ease that I inferred that under other conditions I might have heard something of a more ambitious type in true organ music.

Mr. Bentham holds the degrees of Mus. Bac. Trinity College, Toronto, and Fellow of the College of Organists. He is also Gold Medallist of R.A.M., and Associate Organist and Certificated Pianist of Trinity College, London. He holds the certificate of distinction in R.A.M., and the Sir Charles Hallé Gold Medal for "reading at sight." Though only twenty-one years of age, he is an excellent player; and so far as my own taste is concerned regarding the sentiment of the words, he rendered the service faultlessly.

The choir, on the occasion of my visit, was weak in numbers and quite out of balance. I divided them as follows: trebles, 7; altos, 2; tenor, 1; basses, 3. The quality of the treble voices was the best. I failed to hear any tenor throughout the service. As I have already observed, they were punctual, and I will further remark that their conduct during Divine service was all that could be desired.

There are several tune-books in use here; among them I noticed the "Bristol" and "Hymns Ancient and Modern." The hymn-book, etc., is "Psalms

and Hymns, with Supplement," numbering 1271, and the *Te Deum*. There is also an Appendix containing 120 hymns, 50 psalms, and 50 words of anthems—a large collection in the aggregate.

The body of the chapel was comfortably filled, but there seemed few people in the spacious gallery which runs along three sides of the edifice.

All the tunes were easy and familiar, yet there was not that hearty participation by the congregation that I considered possible under the circumstances. The service here was certainly superior to the one I heard in another church in Southport last year. Still there is room for further progress, and it is hoped that all legitimate efforts in that direction will meet with every encouragement. An excellent sermon loses nothing when accompanied by a good service of praise. The latter can only be secured by united effort, and possibly some self-denial on the part of the choir in regularity of attendance at rehearsals and services. Faulty *ensemble* and intonation are quickly detected by experienced ears. As both of these were observable in the service under notice, I close with a hint as to the best means of preventing them.

## Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

A VACANCY in the organistship of the Abbey Church, Dunfermline, has revived the memory of a very distant past, when music received much more attention from royalty than it has done in more recent years. The appointment carries with it the ancient title of "Master of the Song," and, better than that, the sum of £100 Scots, which is something like £8 6s. 8d. in current coin. The title comes down from the time of Queen Anne, who in 1610 granted a mortification of £2000 Scots in favour of the grammar and song schools of Dunfermline; and the town council of that time bound itself "to make good and thankfull payment of the sum of two hundred pounds money foresaid yearly and termly in all time coming—To witt, to the present master of the Grammar School of Dunfermline and his successors, the sum of one hundred pounds money foresaid, and to the present master of the Song School and his successors the sum of one other hundred pounds money foresaid, to endure and be paid to the present masters of the foresaid schools and their successors, masters thereof for ever, for a perpetual annual and yearly duty, founded and mortified by her most excellent Majesty for entertainment and maintenance of the foresaid schools and upbringing of the youth therein, in all time coming."

Correctly speaking, the title is "Master of the Song School," but there is now no Song School, and in recent years the last word has been dropped. The appointment lies with the Marquis of Tweeddale, but only nominally, for in the deed above referred to it is set forth that the council agreed "to give her Highness and the said Bailies, for them and their successors, promise to accept, in so far as the same makes for the well-being of the said burgh." On the occasion of the last appointment to the office in 1886 the town council acquiesced in the selection of the Kirk Session, and recommended Mr. W. F. W. Jackson to the Marquis of Tweeddale, who accordingly made the presentation. Over the present election, however, a good deal of feeling is being exhibited. The Kirk Session claim the right to appoint an organist, and the congregation do

the same. The result of a stormy meeting the other night was that a committee of eight was elected to represent the congregation, and a sub-committee has since been appointed, who have selected a leet of five applicants. Whether this method will result in the best man being appointed is very doubtful.

The aesthetic revival in the Presbyterian churches is one of the most remarkable features of the time. As Dr. Tulloch, of Glasgow, has recently pointed out, it is not much more than a quarter of a century since Dr. Robert Lee, of Edinburgh, was hounded to death by the opponents of instrumental music, some of whom represented him in a cartoon as an Italian organ-grinder begging coppers of the passers-by, who, of course, regarded him and his "kist o' whistles" with suspicion and abhorrence. The gulf between the innovators and the time-honoured-customs-of-our-fathers men of twenty-five years ago was almost as great as that between the Arminian and the Calvinist in the days when a Calvinistic preacher refused to allow his horse to drink out of the same trough in which a horse bearing an Arminian rider had slaked his thirst! Now there is everywhere rising up a revolt against the narrow conception of worship which would practically limit it to an intellectual exercise, and refuse all scope for emotional feeling and aesthetic perception. The position of the Established Church Service Society, which exists solely for the purpose of brightening up our Sunday services, is now fully assured, and its influence is being widely felt. At present there is some talk of another and a still more advanced society, more in alliance with "Catholic" doctrine and ritual, being in process of formation. There has also been in existence for some time a fully equipped Service Society in the United Presbyterian Church—the Church which among Presbyterians led the way in the introduction of organs and "human hymns." And now a similar society in the Free Church is beginning to lift up its voice in the direction of aesthetic reform. The precentor with his tuning-fork is everywhere getting notice to quit, and the long preaching prayers and soporific doctrinal sermons are gradually giving way before a brighter service in which the people themselves have a large share.

Reports of the introduction of organs into the churches continue to pour in from all quarters. The little border town of Earlstone has just got an instrument from the factory of Messrs. Brindley & Foster. The parish church of Fossoway is to have an organ, and a bazaar held recently to raise funds for the purpose was completely successful. An organ is also being introduced into Borthwick Parish Church. Although the congregation is by no means a rich one, the money necessary for the accomplishment of the desirable object has been quickly and successfully raised. The church is a very beautiful one, and has an interesting history. A lad, the son of a farm-servant, left the parish many years ago and went to London, like many another hardy Scot, to pursue his fortune. He rose from one position of trust to another, until he was finally admitted as junior partner in the firm he had served. By-and-by the senior partner went down to his native place in England and built a parish church in memory of his mother. Then the junior began to dream of the rushing waters and green rounded hills of Borthwick, and he, too, went down to Scotland and built a church in memory of his mother. That church is the present Borthwick Parish Church. It is, as I have said, a very beautiful building. It has no galleries, an open roof, and all sorts of quaint corners and half-hidden pews. And now with the introduction of an organ the finishing touch will be given, and the church will verily be a God's house beautiful. Other organs at present building are those for Falkirk Parish Church (to be opened by Mr. Bradley, of Leith, on October 27th),

and the Abbey Church of Haddington, both by Messrs. Forster & Andrews. The newly restored cathedral of Dunblane will have an organ from the works of Mr. Eustace Ingram.

Mr. James K. Strachan, the distinguished young Glasgow organist, has been appointed to the post of organist and choirmaster in Free College Church. This is one of the best appointments in Glasgow, and the fine organ by Lewis is justly allowed to be a perfect instrument. The congregation are assuredly to be congratulated on having secured the services of one who has created so great an interest in organ music, and who has already proved himself one of the leading organists of the time. Mr. Strachan's last organ recital at the Albert Hall, London, seems to have been an immense success. In a private note he tells me that a member of the clergy remarked to him at the close that the recital would have been perfect if only there had been a short sermon and a hymn at the beginning and end. "I had enough courage to reply," says Mr. Strachan, "that I feared if the sermon were introduced the organist would have a very much smaller audience." I should think so, indeed! Mr. Strachan, I learn, has been engaged for a recital at the Bow and Bromley Institute on November 26th, when London friends who have not already heard him will have an opportunity of doing so.

As indicative of the progress of music in the north of Scotland, it may be mentioned that a new musical association has just been formed in Peterhead, under the leadership of Mr. James Knox. The nucleus of the association has been got out of the Free Church Choir, but I am glad to learn that the membership is not by any means confined to any sect or denomination.

The question of the pecuniary position of the organist in view of Scottish Disestablishment becoming a reality is being discussed here. It is felt that congregations upon whom is thrown the new burden of supporting their ministers will be far less able than hitherto to provide a decent salary for their organists; while it is even dreaded that not a few churches in poor localities will have to be closed altogether. I agree in thinking that the outlook is not very promising, but there is no immediate cause for alarm. Mr. Gladstone is likely to have too much to do with Home Rule for the rest of his life to be able to give any attention to the Scottish Church question.

J. CUTHBERT HADDEN.

## Music and Worship.

By REV. F. STANLEY ROOT, M.A.

(Continued from page 140.)

SINGING FOR THE PEOPLE.

Now, in the present instance the question is, not whether the Puritans would have favoured a liturgical form of religious service, but whether such service is best fitted to meet the wants of nineteenth-century worshippers. It seems to me that any candid study of the situation must compel the latter conclusion. How cold and barren is the worship of the average church! At one end the minister, buttressed behind a pulpit which appears to say in his behalf, "Touch me, O people, if you dare!" and usually, at the other end of the building, a choir. And between the two is the mass of the people, with no more part in the proceedings (save an occasional hymn where one man drives ten nearly frantic by singing out of tune) than the weather-vane on the steeple! The congregation say, in effect,



to the minister, "Here we are: now entertain us for an hour, or we will go to sleep." Of course, a man will sleep, or look out of the window, or fumble the leaves of a hymn-book, or whisper to his neighbour, unless you give him something to do before the sermon. But in most denominations it is unhappily the case that all other parts of service are looked upon merely as preliminaries to the discourse, when, in fact, a discourse would gain immeasurably in power if the current of religious feeling could be steadily deepened until the time for its delivery is at hand. As matters are now, the minister sustains all the burden, and the people little or none of it, unless he preaches poorly, and in that case the burden is relieved by slumber!

It is very clear, then, that the future of choir music, of liturgy and responses, of chant and hymnal, is simply immense. "Let the people praise Thee; let all the people praise Thee, O Lord," is the utterance of Holy Writ. If the ancient Temple worship had been conducted on the plan we are criticising, Israelitish history would have yielded no such psalmody as may be found in the early Scriptures. Barren worship is productive of no such blessed inspirations and emotions as follow what is truly congregational worship. I am ready to grant the existence of certain dangers. One is, as I have said, that the music may be simply an entertainment. Another danger is that the service, largely ritualistic, may be emptied of all feeling of true devotion. Undoubtedly there is valid ground for the objection that the aesthetics of worship may be considered at the expense of pungent admonitions of the conscience. Every feature of worship that is merely show, and which tends to make men reverent only in appearance, and sometimes hardly that, is perfectly useless in the cause of undefiled religion. But is there not a middle way between meagreness on the one hand and overlaid sumptuousness upon the other, whose adoption would not only enrich the forms of worship, but also quicken the spiritual pulse of the hearer? I believe there is, and with brief and hurried emphasis I have sought merely to suggest a few of the many phases of the problem which now forces itself upon the people of all congregations. And upon this phase of the subject I will only remark that three principles must be duly observed in the construction of a satisfactory ritual: (1) The sentiment of reverence must be increased, and not diminished. All tendencies toward trivialness in the treatment of the great realities symbolised by worship must be sternly repressed. (2) There should be entire fitness of parts. Music, responses, prayers, must not be permitted to overweight each other. Proportion is as necessary in service as it is in architecture. (3) Concentration of effects. The aim of all worship should be to bring God nearer, and to lift the soul in adoration. Whatever contributes to these results—though it be an innovation—ought at least to receive a respectful hearing in the court of reason.

#### THE MISSION OF MUSIC.

But I cannot bring this subject to its close without touching upon the wide and general influence of music in soothing the stormy passions of mankind, and in the elevation of their thoughts through the subtle power

of melody that vibrates along the diviner chords of our being. It is not the Church alone which must bring to the people the anthems whose uplifting strain subdues the discord of the life to the melody of that inward peace whose highest name is love. From every source that is pure, and from every hand and voice able to minister to human need by instrument or song, there must flow the magic sounds that banish care and conquer weariness. Steele quaintly says of the Italians, "There is not a labourer or handicraft-man that, in the cool of the evening, does not relieve himself with solos and sonatas"; and Knight, in the "History of England," in referring to the age of Elizabeth, speaks of those exquisite compositions, the madrigals of the fireside, which made for almost every English household an open door to melodies that cheered the labourer's heart when the twilight bell rang to even-song. But how much of the might and power of song, of the sweet unison of sounds that flow from instruments well attuned, salutes the dull and tired senses of countless weary workers among the masses who toil for a pittance, and live in tenements because heaven affords no other shelter? I heard for almost an entire day the great master Remenyi draw his wondrous bow upon the obedient strings of his violin; I saw the little company who gathered round played upon by his genius as some mighty orator brings to the features of his hearers the outward sign of secret thought or passion; I watched the most noted unbeliever in the world until the melody began to quiver at the great and overflowing heart of Robert Ingersoll, and as the big tears fell from the eyes which had so often flashed a withering scorn, I felt, as never before, the majesty of music as a gift immortal to the race. But what do the common people know of such a privilege? Our churches, with their cultured singers, open neither doors nor pews; great symphonies are rarely heard by those whose meagre wage forbids the necessary outlay; there are no exquisite evening songs and vesper services and melodious numbers, that lift the careworn heart to God, for thousands of the decent and worthy poor. Philanthropy can do as lofty and noble work in this direction as in any other. Open the galleries of art to the people; give them the choicest music; make them welcome in the famous libraries of the cities. Ay! forget not the mission of those of whom Longfellow writes:—

"God sends His singers upon earth  
With songs of sadness and of mirth,  
That they might touch the hearts of men,  
And bring them back to heaven again."

Let all who sing remember how high and holy is their mission. Pure hearts and pure voices are sources of redemption to many a blasted and ruined life. "Rock of Ages, cleft for me, Let me hide myself in Thee"—how the lines melt to the tenderness of the Infinite Love! Wedded to appropriate melody and sung by him whose soul is filled with a joyous sense of the Divine Presence in forgiveness, these words become the hallowed prayer of a worshipful people. So with hundreds of the grand old hymns of the Church. When we put religion into music, either of instruments or of voices, and make the power of melody the power of the Holy Spirit in character, music rises to the measure of

the old Hebrew conception of its place in the house of God, and becomes as the very breathing of that Harmony whose presence all space doth inhabit. The power of music in Christian worship is yet but a promise. Let the tides of religion in choir and congregation the deeper flow, and the sham of music, that sings the words without a sympathetic soul, will disappear for ever, only to unveil the unutterable depths of a melody whose every tone is the master-tone of God.

### Nonconformist Church Organs.

HOGHTON STREET BAPTIST CHURCH,  
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#### Great Organ.

	Feet.
1. Open Diapason (large) . . . . .	8
2. Open Diapason (small) . . . . .	8
3. Claribella . . . . .	8
4. Principal . . . . .	4
5. Harmonic Flute . . . . .	4
6. Fifteenth . . . . .	2
7. Mixture . . . . . (3 ranks)	—
8. Trumpet . . . . .	8

#### Swell Organ.

9. Bourdon . . . . .	16
10. Open Diapason . . . . .	8
11. Hohl Flöte . . . . .	8
12. Salicional (grooved) . . . . .	8
13. Voix Célestes . . . . .	8
14. Gemshorn . . . . .	4
15. Mixture . . . . . (2 ranks)	—
16. Oboe . . . . .	8
17. Cornopean . . . . .	8
18. Tremulant . . . . .	

#### Choir Organ.

19. Gamba . . . . .	8
20. Dulciana . . . . .	8
21. Lieblich Gedact . . . . .	8
22. Rohr Flöte . . . . .	4
23. Clarinet . . . . .	8

#### Pedal Organ.

24. Open Diapason . . . . .	16
25. Bourdon . . . . .	16
26. Octave . . . . .	8
27. Bass Flute . . . . .	8

#### Couplers, etc.

28. Swell to Great.	31. Great to Pedals.
29. Swell to Choir.	32. Choir to Pedals.
30. Swell to Pedals.	33. Choir to Great Sub-octave.

Three Composition Pedals to Great Organ.

Three Composition Pedals to Swell Organ.

Tubular Pneumatics throughout.

THE LONDON SUNDAY SCHOOL CANTATA CHOIR.—The above choir is about to commence its third session. The first meeting will take place at the Sunday School Union, 56, Old Bailey, E.C., on Monday, October 3rd, at 6.30 p.m., and will be of a social character. Judging from the prospectus, which we have just received from the secretary, the session bids fair to prove an interesting one. A new cantata, by Charles Darnton, entitled *Victories of Faith*, will at once be put into practice under the baton of Mr. William Binns. Any friends interested in this branch of the London Sunday School Choir are heartily welcomed to the opening meeting, and further information may be obtained of Hon. Sec., Sunday School Union, E.C.

## Acoustical Chats.

### I.—NOISE.

By THOMAS ELY, MUS. BAC., F.C.O.

WE hear noises from the moment we wake till sleep damps the sounds to our ears; unless then, perchance, our rest is disturbed by such noises as only a cat or the howling wind can make.

The word "noise" is used in several senses. We walk down Cheapside or some other busy thoroughfare at midday, and although often we do not notice the noise, having lived in the midst of it for years, yet in reality it is tremendous—the rumbling of carts, the tread of the foot-passengers, the hum of many voices shouting and talking, the sounds of a cornet played by some itinerant musician at a distant street-corner, and many other items, making together a noise that to ears accustomed to the quiet of a country village is most distracting. Notice in passing what a wonderful organ the ear is, to be able to distinguish all these different sounds; to pick out from amongst such a complex mass of sounds any particular one; to hear, in spite of these and many other sounds, the voice of a friend at one's side, speaking quite softly in comparison. In this sense the word "noise" is most often used—to express loud, harsh sounds. Listening to a brass band one often remarks, "What a noise they are making!" and we talk of a noisy performer on the organ. The use of the word here is akin to that in the former case, but there is a difference. The sounds heard in Cheapside and those made by the brass band are in both cases loud, but while those of the band are musical the common sounds of the street are devoid of every quality of music. This leads us to ask wherein the difference really lies. What is a musical sound? What properties must a sound have to entitle it to the distinction of being a musical one? Here again we find that the word *musical* is used in very different applications. We hear of a "musical person," and very often we discover that the only claim such a person has to the appellation is the faculty of inflicting hideous crudities on his long-suffering friends. The adjective, then, applied to a person, will little help with reference to a sound. So, we very soon discover, as a foreigner beginning to learn English soon does, to his confusion, what different meanings one word may have.

In the science of acoustics the word "noise" is used in a totally different sense to those mentioned above. Here a noise is not necessarily something loud. Every sound is produced by vibrations, which are imparted by the sounding body to the air, and by the air to the drum of the ear, and thence by an intricate mechanism of auditory nerves to the brain. In order to produce a musical sound, these vibrations must be *periodic*; by which we mean motions which, after exactly equal periods of time, continually return to the same condition, e.g., those of a pendulum swinging backwards and forwards. If the vibrations are not periodic, we have the sensation of *noise*; such vibrations, for example, as those caused by a carriage-wheel rattling over stones. Noise may also be produced by the combination of musical sounds—for instance,

striking several notes on the piano, each at an interval of a semitone—but a musical sound could never be produced by adding together a number of different noises.

Musical sounds are always to a certain extent accompanied by noises, these noises often forming the characteristic peculiarities of certain instruments. A characteristic of brass instruments (as trumpets or trombones) is the abruptness or sluggishness with which their tones commence. In all wind instruments we hear more or less the whizzing or hissing of the air, striking against the sharp edges of the mouthpiece or the lip of an organ-pipe. In stringed instruments the scraping, rough quality of tone produced by inferior players is due partly to the large proportion of noise accompanying the musical sound. Inferior instruments, bows full of irregularities, or unevenly covered with resin, also produce tones which are accompanied by many unmusical sounds; therefore it is most essential that the player should have a good instrument, and thus reduce the tendency to noise to a minimum. A good player will obtain a fairly good tone even from an inferior instrument, because by skilful bowing he can overcome the natural defects which a less cunning performer would only accentuate. The loudness of sounds depends on the amplitude or extent of the vibrations, as can be easily shown by plucking a violin string first hard and then gently, or by striking a drum with considerable force and then tapping it. It is evident, then, that we can have soft noises as well as loud ones, although maybe many people would wonder to hear the scratching of a pen or the ticking of a watch described as a noise. To those unacquainted with "acoustics" this may sound somewhat paradoxical, but that is because the word "noise" is now so commonly used in its worst sense.

But the word "noise" has been applied to sweet sounds as well as distressing ones. In a little book written some seven hundred years ago, and entitled "The Revelation to the Monk of Evesham," the writer describes how in a trance he found himself at the gate of Paradise, and how there he heard afar off "a solemn peal and a ringing of a marvellous sweetness, and as all the bells in the world and whatsoever is of sounding had been rung together at once. Truly in this peal and ringing brake out also a marvellous sweetness, and a variant mingling of melody sounded withal. And I wot not whether the greatness of melody or the sweetness of sounding of bells was more to be wondered. And to so great a noise I took good heed, and full greatly my mind was suspended to hear it." How refreshing on a hot day it is to enter our Metropolitan Cathedral or Westminster Abbey, to sit in the quiet after the bustle and tumult of the adjacent streets! How people, accustomed to so much din, worry, and bustle, love to get away from it! How delightful for such ones to spend a few weeks of the summer in the woods and country lanes, and to hear nothing but the rustling of the leaves and the trilling of birds! The rustling of the leaves, however, is a noise, scientifically speaking, and not a musical sound. So we see that not only is a noise the opposite of a musical sound, which can be loud or soft, but that it

can also be pleasant or unpleasant. How our teeth are set on edge by the scratching of a knife on a plate, or by the squeaking of a pencil or piece of chalk on a slate! But how pleasant to hear the wind gently swaying the branches of the trees, the trickling of the brook, the splashing of the waterfall or the waves of the sea! All these are noises—sounds produced by irregular vibrations—but noises to thank God for.

After the exposition follows the application, which must justify the intrusion of an acoustical chat into these pages. What associations has noise with worship? In olden times it had a good deal. The worship of the Corybantes and the Bacchanals was largely one of noise, and our modern Corybantes—as Professor Huxley has styled the Salvation Army—have evident faith in its efficacy, though perhaps one would hardly give the name of *worship* to their efforts. And our English Church must have partaken is some measure of this belief, for we find, in a book written two hundred years ago by a bishop, the statement that "the common Singing-men in Cathedral churches are a bad Society, and yet a company of good Fellowes, that roare deep in the Quire, deeper in the Taverne. . . . They are distinguish't by their noyses much like bells, for they make not a Consort but a Peale. . . . Long-liv'd for the most part they are not, especially the base, they overflowe their banke so oft to drowne the organs."

I have often heard one of our greatest musicians say something to this effect: "Oh that people would realise the beauty of silence and play their rests!" and again, I am afraid rather sarcastically, "The silences are the best part." A conductor of a choral society or a choir-master has probably more difficulty in getting the *silences* attended to than any other matter. Singers, even some who sing their notes correctly and their words distinctly, have constantly to be reminded that they are overlapping rests, and nothing gives so much point to one's playing as a proper attention to the silences. In fact, in addition to the relative loudness of notes, phrasing depends on the proper proportion of sound and silence—judging to a nicety how long a note should be held at the end of a phrase, so as to make the break between two phrases of the proper length. Again, how beautiful it is to hear a number of refined, sweet, fresh voices singing quietly and with proper expression! Yet in many of our churches we often hear such loud, boisterous singing, often so much shouting and harsh quality of tone, of which it might be said, in the words of Shakspeare's Jaques, "Tis no matter how it be in tune, so it make noise enough." It is indeed mere noise—and a very bad sort of noise too, consisting of loud musical sounds of a rough, worrying quality, sometimes one or two braying voices standing out prominently above the rest, having an effect on a refined, musical ear almost as maddening as that produced by a noisy, out-of-tune street-organ. This kind of noise has been enshrined in literature by a modern poet, who, in a charming little poem entitled "A Thrush in Seven Dials," writes:—

"Sometimes a French piano hurled  
Metallic scales adown the street,  
That seemed to buffet all the world,  
So hard and clear, so shrill and fleet!



No maddened music of this kind  
 Could tempt the thrush to rivalry;  
 She pecked an inch of apple-rind,  
 And waited till the din went by!"

Singers should endeavour to produce a soft quality of voice; even when singing *forte*, the quality of tone should be full, rich, mellow, far-reaching, without being harsh and noisy. Organists often err on the same side, and make their accompaniments not *accompaniments*, but noisy, obtrusive performances. They often practise too loudly, and too often send the congregation out of church after service to a voluntary played on the full organ, instead of letting them depart peacefully sometimes.

In our congregations, I regret to say, there are some who really like noise—who do not enjoy a hymn unless they can "have a good shout," as I heard an Oxford undergraduate say but recently. On such one's pity is quite thrown away, for they do not feel their loss, and, on the contrary, pity those who do not appreciate their "popular" tunes and their noisy attempts at singing them. But, as a final word, a moral might be drawn from the words of good Bishop Earle quoted above—be temperate, and *do not overflow your banks*.

NERVE CONTROL.—To become a successful performer on any instrument we must use such exercises as will strengthen our nervous system. For instance, notice the *average* pianist or violinist. He may have a much finer musical organisation than his more successful brother who may be a virtuoso of the first rank, but yet his nervous condition will not permit of him becoming such a wonderful performer. He may strive to equal his brother in technique. And yet the greater his efforts the farther away he finds himself from the lofty pinnacle of his aspirations; and the consciousness of his musical superiority over his brother harasses him at every turn, and he gives up in despair, to become a worn-out, nervous teacher, while his brother continues to steadily climb the dizzy heights of virtuosity until his musical accomplishments far exceed those of the former. Now just look for a moment over the immense field of pianists, and see if you won't find *hundreds* of teachers who have studied conscientiously, and yet are nothing but nervous wrecks, who, when asked to play, fairly stumble through a piece and increase the tempo until the mind fails to keep up with the fingers, which, in consequence, get beyond control, and finally end in confusion. In other words, they have taken their allotted nerve power and utterly ruined it by practising faster than the mind—which is the base of all operations, whether musical or mechanical—could travel, and consequently a failure is the unavoidable result. While, on the other hand, there are performers who are steadily improving and astonishing the world with their wonderful performances, everywhere arousing unbounded enthusiasm. Their success lies in the fact that they practise *slowly* and have every *piece* or *study* under absolute control of the mind, and thereby steadily improve their musical conception, and at the same time build the nervous constitution so as to have at all times great *reserve* power, which is largely the *key* to their great success.

#### MUSICAL EXHIBITION AT THE AQUARIUM.

THIS interesting exhibition was opened by Mr. G. A. Sala on the 13th ult., and it will remain open till the 8th inst. The loan collection is to be found in the gallery, where are also gathered a multitude of examples of the genius of Hogarth and of the humours of Rowlandson, Gilray, and many other celebrated pictorial satirists. The trade exhibits cover a considerable space on the ground floor on either side of the central stage. In what for convenience' sake are respectively termed the Abbey and the Western sections are twenty-nine stands, some of extensive dimensions. Curiously enough, at the first stand to which the visitor is directed in the catalogue, is to be seen (and heard) a system of tone-signalling at night or in foggy weather, a feature that might not be regarded as musical but for the reeds of the working model, by Gray & Davidson, being supposed to be the largest and most powerful ever made to speak. Messrs. Erard's exhibit includes the £1000 grand piano constructed for M. Paderewski. National Hungarian instruments are presided over by Mr. Curt E. A. Schutz; Mr. T. H. Hickley explains a new and easy system of music notation by means of letters; Messrs. Proctor & Co. have Indian instruments and articles used in temple worship; Mr. H. P. Clementson, on the Tennessee stand, submits an ingenious piano desk and other patents; Mr. Joseph Goold, of Nottingham, produces some beautiful effects with his pendulum for drawing sound curves and tracings. These are but a few of the stands, our choice being made solely to make clear the miscellaneous nature of the trade exhibits. In the loan collection upstairs the instruments are classified according to their respective families. Mr. T. L. Southgate leads off the wind division with facsimiles of a pair of double flutes found in a tomb in Egypt, B.C. 1100, and there are divers kind of bagpipes, bassoons, bugles, ophicleides, and cornets. The percussion department comprises tambourines, tabors, and several drums more or less dilapidated even when they do not show proof of "the stern arbitrament of war." The tribe of violins, guitars, and mandolins is well represented, one of the most singular specimens being a Japanese fiddle of one string, built on the shell of a tortoise. The history of the pianoforte is traced from an Italian spinet of the sixteenth century, and there is a primitive portable organ by Snetzler (1740) with the sharp and flat keys white and the naturals black. The exhibition is strong in Indian instruments. Among these may be noted the "Pillagovi," a small flute, the invention of which is ascribed to the god Krishna, a conch shell sounded in temples during religious ceremonies, and a xylophone brought from King Theebaw's palace in Mandalay in 1885. Mr. T. W. Taphouse, of Oxford, lends many books (one dated 1583) relating to music, besides tutors, lessons, and MSS. From Mr. G. Ganz come about a dozen letters from eminent musicians, and over fifty portraits. The whole constitutes a display that is thoroughly worthy the attention of all who take pleasure in music. Whilst the exhibition is open there will be band contests, choral competitions, concerts, and organ recitals.

#### Good Taste.

By JOSEPH W. G. HATHAWAY.

It is a very curious power which enables us to distinguish between the good and bad in art. Why one thing should be stigmatised by the condemning brand of the inartistic, while another, very similar perhaps to the passing glance of the casual onlooker, be defined as the reverse, is as indefinable as it is real. That there

is a right and a wrong side to everything we know, but why it is not our purpose to inquire. The inviolable laws of Nature hold good in music as elsewhere; the tares and wheat are mixed up together, grow together, are admired together, and yet Time, the great destroyer, the "awful reaper," sifts the one from the other until only the wheat remains. But how do we know the tares from the wheat? Why is it we extol one and denounce the other? We all know what we like and what we dislike; but yet it is not always the things for which we show the greatest predilection that are the most worthy of our regard. We are too often like a flock of sheep, falling in the trail of one another, on the "follow the leader" principle. We condemn consecutive fifths; we call them thin and inartistic, and avoid them with the greatest horror, or look at from a distance, with dubiousness and pity, those who associate with them; and yet, are there not dozens of instances where consecutives are not only admissible, but really effective and pleasing? "Whatever produces a good effect is *good*; and whatever produces a bad effect is *bad*," says Berlioz, adding that "the authority of a hundred old men, even if they were each a hundred and twenty years old, cannot make ugly that which is beautiful, nor beautiful that which is ugly." Quite true. But who shall say what is beautiful and what is not, when even the most learned in the law sometimes disagree? We have no Ten Commandments in music, and no books of Leviticus and Deuteronomy to tell us what is musically lawful or otherwise. There are, however, plenty of people with hundreds of "thou shalt" and "thou shalt not"; yet, as everybody knows, there are few rules which cannot and have not been freely disregarded. These rules must nevertheless form the basis upon which we have to work; they are inestimable in their way, and we must by no means shrink from gaining a full and complete mastery over them, for it is by studying and considering the opinions of others that we are enabled to form correct judgments for ourselves. Indeed, then, we ought to express our warmest appreciation of the labours of those who compiled them; but, instead of regarding them as inviolable and immaculate laws, take them rather as suggestions of what to cultivate and what to avoid.

It is education, then, that in a great measure, aided of course by our native susceptibilities, gives us this power of distinguishing between the good and bad in art. I do not say that education alone is all that is required to put us in possession of that perfect knowledge of the fitness of things which we familiarly term good taste; but it is all that is required to give the ordinary amateur the power of enjoying and preferring the highest art creations to inferior and mediocre productions, provided he has the necessary talent for art which the majority of us possess. This proviso is very comprehensive, for it excludes a number of really clever people who have not the faculty of good taste in a high degree; by study and observation one's standard of perfection is raised, which enables us in a moment to tell why others have not attained the ideal, but it does not teach us to emulate it in ourselves and in our own productions. It is clearly easier to distinguish between good and bad in others than it is to be perfection our-

selves; we know where others fail, and perhaps we know where we ourselves fail, although we are unable to reach the ideal. The two are therefore not analogous; the one is acquirable, the other a gift, and may be possessed with more or less intensity,—it may be a mere liking or it may be genius.

If a census of musical taste or inclination were taken, I think by far the greater number would subscribe themselves musical, with perhaps this comment: "I am very fond of music, but I don't know much about it," which means that he likes a good song or piece with a tune in it, but none of your Bach and Beethoven. The reason is simple. They are not sufficiently musically educated to understand the highest forms of art, nor is the standard of music around them of a sufficiently high order to stimulate them on to wish to understand. We are not so absolutely destitute of musical talent as we are said to be; it is more a lack of musical culture. Take the music in our country villages; see the delight with which the average villager will hail the advent of a travelling hurdy-gurdy or a German band, and how assiduously he will practise that soul-thrilling instrument known in select circles as an accordion. And the boys in our streets, how quickly they will pick up a tune that happens to be popular at the moment, and pretty correctly too, which clearly shows that the Muse has not absolutely ignored them, but has given them a musical susceptibility which, however uncultured, is there nevertheless. It is not, unfortunately, among the generally uncultured that this low standard of music is maintained, but also among the more refined homes where education in other respects has been liberally bestowed, where the music rarely exceeds the hum-drum drawing-room piece thumped out on the piano, or a sentimental ballad sung perhaps by a still more sentimental young lady.

Agreeing, then, that we most of us possess a taste for music, our only care should be to convert that simple, crude taste into good taste, and to direct its course into the best channel,—to increase our power of judging and discerning beauties for ourselves, and to be able to sift the good from the indifferent; in a word, to excite our critical faculty, not necessarily for the sole purpose of finding fault, but for our better understanding and appreciation of the higher forms of art, for suppressing and discountenancing the inartistic, and improving and influencing the general tone of music.

### On Giving Out Hymn Tunes.

By ORLANDO A. MANSFIELD, MUS. DOC. T.C.T., F.C.O.,  
L.T.C.L., L. MUS. L.C.M.;

Author of "The King and Queen of Instruments," "The Virtuosity of the Great Composers," "Newton and the Handel Commemoration," "Hymn-tune Cadences," etc.

THE custom of first playing over upon the organ the hymn tune about to be sung by the choir and congregation is one which has become such a common feature in our public worship as to excite but little interest and scarcely any curiosity. And yet the giving out of hymn tunes, as the practice is termed, is, as far as its present form is concerned, quite a modern innovation; although, as we shall see presently,

there have been foreshadowings of such a custom as far back as the Middle Ages. The origin of the term, however, can be distinctly traced to the early days of metrical psalmody, when the precentor of the Presbyterian churches and the clerk of the Anglican read out, in some cases line by line, the verses of their respective psalters. This "giving out" of the hymn or psalm, a performance often characterised by more unction than education, has survived, in a more or less modified form, until this present, while the expression itself has been applied with more or less of propriety to the playing over of the music as well as to the preliminary reading of the words.

But the origin of the custom cannot be traced so exactly as the origin of the term used to denote it. Probably its counterpart in the musical service prior to the Reformation was to be found in the "intoning" of the Gregorian music (*i.e.*, "the practice of singing the opening phrase of a psalm, canticle, or other piece of ecclesiastical music," either by "a single priest," or by "one, two, or four leading choristers"); or, failing this, in the giving out of the "intonation" (*i.e.*, the initial phrase of the Gregorian chant) upon the clumsy keyboard of the mediæval organ. Unfortunately it is almost impossible to say what custom with regard to the giving out of psalm tunes obtained in this country in the early days of the English Reformation, the organ accompaniments of that period being scarcely ever written out in full. That the symphonies and accompaniments to the verses of anthems were sometimes played upon viols is a well-known fact, and it is possible that the old church tunes may have been given out in like manner. Nor have we any clearer record of the practice pursued in post-Restoration times, the problem here being complicated by the incompetency of the parochial organist, a gentleman whose deficiencies were by no means unknown at the commencement of this century; in fact, it is to that functionary's eternal discredit that perhaps the first definite record we have of the *modus operandi* selected for the giving out of hymn tunes in this country is one which seems to indicate that the average parochial organist of the early part of the nineteenth century could not have been a very brilliant executant. Dr. Crõtch (1775-1847), in the preface to his "Seventy-five Psalm Tunes selected for the use of Cathedrals and Parish Churches," says, "If the tune is given out (or played without voices on the organ), *the harmony should be omitted, and only the treble and bass played.*" Such a performance as this, which, while affording considerable scope for the imagination, left much to be desired, was, upon the whole, better than the bare sounding of the keynote, by which the rustic orchestra heralded the rendering of a hymn in many a country place of worship in the days of our grandfathers. But the ingenuity of local players soon found means to vary even this bald announcement, and the various embellishments of shake, turn, and appoggiatura were freely drawn upon in the interests of a variety not always charming. One device, considered to be particularly "fetching," was frequently indulged in by some of these amateur instrumentalists. It consisted of an inverted turn performed upon the flute, and accompanied by the grunting or growling of the 'cello two or three octaves below. This charming

combination was considered to be especially effective in the key of C, where the 'cello gloried in the sonority of the open string, *e.g.* :—



But dear as these crudities were to the bucolic ear, their disappearance was the inevitable result of the dethronement of their perpetrators, consequent upon the general introduction of pedal organs in our country churches. With the rapid advance in organ-building and performance which has been so characteristic of English musical life during the latter half of this century, the giving out of a hymn tune has now become a performance in which variety can be so introduced as to augment rather than diminish the artistic effect.

The most usual and by far the easiest method of giving out a hymn tune upon a modern organ is to play it over in pure four-part harmony upon one or other of the manuals, generally the choir in an organ of three manuals, or the swell in one of two. This method may be varied with advantage by the occasional use of a soft pedal bass, especially effective in the last line; or, in addition to the above, changes may be made from one manual to another, this plan being particularly effective when, as in the tune *Dix* (B. T. B., 172), the third and fourth lines are a repetition (sometimes, however, with varied harmonies) of the first and second. Great care must be taken to see that the stops upon the two manuals selected are so arranged as to produce about the same amount of power, but a totally different quality of tone.

Apart from its simplicity, the method above described possesses the advantage of rendering the progression of the inside parts more easily perceptible to the ear; but, if it is required to individualise the upper part, the tune is given out in what is known as the "solo style," *i.e.*, playing the melody with a stop or combination of distinctive tone quality on one manual with the right hand, while the left takes the alto and tenor upon another manual with a registering subordinate to that of the first manual, the bass being taken by the pedals, which are generally coupled to the softer manual. If the great idea in giving out a hymn tune is to let the congregation hear distinctly the melody of the tune they are about to sing, then this method is superior to all others. Apart from this, it affords a skilful organist an opportunity for showing his taste in combining stops either for the solo or accompaniment. Those mostly used for solo work are the eight-feet flute, the clarinet, and the swell oboe. Against these advantages have to be placed the disadvantages of the increased difficulty of reading caused by the left-hand part being divided between the upper and lower staves of the short score, and the transposition required to be effected when the alto and tenor parts happen to be more than an octave apart.

A combination of the two methods already described is often effective in tunes like *Dix*, *Luther's Hymn*



(B. T. B., 217), *Rink* (B. T. B., 224), and others in which the two first lines are repeated. In these cases it is generally best to play the first two lines in the solo style, and the repetition of these in pure four-part harmony, without pedals, upon another manual, giving out the remainder of the tune in the same manner as it was commenced.

For special effects the placing of the melody in the tenor is sometimes effective, but this method requires such alteration and adaptation of the other parts as to render its employment impossible, except to organists possessing considerable skill in harmony and counterpoint. Another method is to put the melody in the bass and play it as a pedal solo with extemporised upper parts. A good plan would be to arrange and write out some hymn tunes in this style, so as to have them in readiness when required; but, unfortunately, life is far too short to enable the church musician to do everything that is "lawful and right."

The errors committed by the inexperienced organist in giving out hymn tunes are much the same as those made in accompaniments, the most common being absurd registering, giving out a hymn tune at a different speed from that at which it is intended to be sung, playing in four-part harmony with fancy or solo stops, giving out a melody upon a solo stop of other than eight-feet pitch, violent contrasts of tone between the different manuals, defective and limping pedalling, inaccurate coupling of manuals to pedals, the abuse of the staccato, or neglecting to strike repetition notes in the upper part. In some churches the custom obtains of playing over the Amen after giving out the hymn tune. Such a practice needs only to be mentioned to be condemned.

Chants, it may be added, are never given out in the solo style, but simply played over upon the manuals. Sometimes only the chord of the tonic is played as a signal for the commencement of the chanting.

As to the particular method to be selected for the giving out of a hymn tune, or the combinations to be employed for the performance of that method, much must be left to the individual taste of the organist. But if the chief object in giving out a hymn tune is to let the choir and congregation know what they are expected to sing, stops of medium but penetrating tone quality should be selected. Nor will these be successful alone. To correct registering there must be added on the part of the performer firmness and decision both of style and tempo. For if the trumpet give an uncertain sound, who shall prepare himself to the battle?

**ACCOMPANYING.**—If the accompanist does his part well, the singer is untrammelled and at his best. The true accompanist sustains, encourages, and inspires the singer. The true accompanist feels the importance of his business: he feels it his duty to be with the singer exactly, and receives all his guidance from his superior, the singer. An accompaniment should never be played in a listless manner, but should have as much soul in it as there is in the song. Some of the common faults of accompanying are: (1) a lack of sympathy with the singing; (2) leading, *i.e.*, giving the tempo and expression with the instrument, regardless of the singer; (3) too loud playing, thus covering and drowning the voice, especially when the voice part is low; (4) wrong use of the pedal.

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

**FOREST GATE.**—The new organ in the United Methodist Chapel, Field Road, was opened by Mr. E. Minshall on the 1st ult., who gave a recital. Miss Emily Davies was the vocalist, and delighted the audience by her rendering of "With verdure clad," "Angels ever bright and fair," "Come unto Me," and "The coming of the King." The choir sang an anthem and a Mendelssohn chorus very creditably.

### PROVINCIAL.

**ALDEBURGH-ON-SEA.**—Miss Butcher, the organist of Union Church, has been presented with a testimonial.

**BOURNEMOUTH.**—On the 13th ult. Mr. Minshall lectured on "Nonconformist Church Music" in Lansdowne Baptist Chapel. T. J. Hankinson, Esq., ex-mayor, presided. The choir, under the able direction of Mr. Brazier, rendered the illustrations very creditably.

**BURY.**—A new organ has been opened in Brunswick Congregational Chapel by Mr. Dearnaley.

**HECKMONDWIKE.**—An organ recital was given on the 18th ult. in the Wesleyan Chapel by Mr. J. W. Burnley. His programme included selections from Haydn, Wesley, Guiraud, Guilman, Lemmens, and Boyton Smith. Mrs. Denny sang one of Gounod's songs.

**MARCH.**—Miss Collingwood, the organist of the Baptist Chapel, has been presented with a silver tea and coffee set on the occasion of her marriage.

**NEWCASTLE-ON-TYNE.**—On Wednesday, the 7th ult., a most enjoyable organ recital was given in the Wesleyan Methodist Church, Heaton Road, by Mr. George Dodds, jun., a most accomplished young player, and a son of one of the best-known local musicians, the following being the programme:—Overture, "Zampa" (Hérold); "March Romaine" (Gounod); Gavotte (*Mignon*) (Thomas); Chorus, "Thanks be to God" (*Elijah*) (Mendelssohn); "La Serenata" (Braga); "Wedding March" (Mendelssohn). Mr. Dodds' playing was exceedingly effective, more especially in the overture to "Zampa" and Mendelssohn's "Wedding March." The large audience received the various items with great applause.

**OLDHAM.**—On Sunday, August 21st, the Methodist Free Church, King Street, was reopened, after painting and redecorating, the preacher being the Rev. J. B. Stoneman, the newly appointed minister. The choir rendered musical selections at the morning and evening services, and in the afternoon an interesting musical service was given, consisting of organ solos, anthems, and solos. Much praise is due to the choirmaster, Mr. Joseph Dixon, for the excellent way in which the music was given. Mr. William Lawton, A.L.C.M., organist of the church, presided at the organ with his usual ability.

**RIPON.**—*King Hezekiah* was recently given in the Congregational Church by a choir from Harrogate. The composer, Mr. J. A. Benson, conducted. Mr. G. Musgrove, of Harrogate, ably accompanied.

**SALE.**—A new organ was opened in the Congregational Church on the 1st ult., by Dr. Creser. The instrument contains two manuals, and has cost about £500.

**TODMORDEN.**—Gaul's cantata *The Ten Virgins* was recently given in the Wesleyan Chapel.

**WARLEY (NEAR HALIFAX).**—Very successful harvest thanksgiving and choir services were held in the Congregational Church on the 18th ult. The sacred edifice was charmingly decorated for the occasion with an abundance of fruits, flowers, foliage, corn, etc. In the morning a service of praise was conducted by the pastor (Rev. James Moncrieff), who delivered an excellent discourse on "Praise in the Sanctuary." Appropriate hymns were sung, the choir rendering the anthem "All Thy works praise Thee," the solo being ably sung by Miss Bedford. In the evening an eloquent sermon was preached by Mr. Moncrieff, his subject being the analogy between the natural and spiritual harvest. The choir rendered some excellent music, and led the harvest hymns and chants admirably. The anthems were: "O come, let us worship" (Himmel), "Fear not, O land" (Arthur Berridge), "He watereth the hills" (Spinney), "Ye shall dwell in the land" (Stainer). Mrs. S. Sutcliffe, Miss Mitchell, and Mr. F. Sutcliffe sang the solos with good taste, Mr. T. Sutcliffe, the organist, accompanying.

**WHITBY.**—A new organ in the Wesleyan Chapel was opened by Mr. Affleck of Gateshead.

### To Correspondents.

**S. T. T.**—It is published by A. Klein & Co, 65, Rue Gautier, Rouen, Normandy, at 8 francs. Probably you can get it at Schott's in Regent Street. It is written in three staves.

**T. L. C. (Tobago).**—Thanks. The coincidences (especially the last mentioned) are very curious, but we feel no good would be done by publishing them.

**F. C. (Camberwell).**—Not knowing the exact style of pieces you want, it is difficult to suggest any. We will do so if you give us further particulars. But your best plan would be to go to Augener's, 86, Newgate Street. They will show you a variety of pieces from which you could make a selection to suit your own taste exactly.

The following are thanked for their letters:—**B. J. (Cardiff)**; **A. B. (New York)**; **S. J. T. (Newcastle)**; **W. L. (Camden Town)**; **W. E. D. (Christchurch)**; **A. F. (Thirsk)**; **E. R. (Lancaster)**.

### Staccato Notes.

THE Lord Mayor of London presided over the first meeting of the National Eisteddfod held at Rhyl, and was very heartily received. A choir from Birkenhead gained the chief choral prize.

**MR. MANNS** has been appointed conductor of the Handel Society.

**CHOIRS** from Wellingborough, Nottingham, and Reading won respectively the first, second, and third prizes at the Temperance Fête at the Crystal Palace.

THE Saturday Concerts at the Crystal Palace commence on the 15th inst.

THE Glasgow Choral Union will celebrate its jubilee this season.

**DR. DVORAK** has left for America to commence his duties as principal of a musical college in New York.

THE Sunday Organ Recitals at the People's Palace, Mile End, have been resumed.

A CHEQUE for five hundred guineas was presented to Mr. Thomas Ward, the founder of the London Music Publishing Company, on the 9th ult., by his numerous friends.

**MR. EMIL BEHNKE**, the author of "Mechanism of the Human Voice," "The Child's Voice," and "Voice, Song, and Speech," died at Ostend on the 17th ult.

### Accidentals.

**A MUSICAL CRITIC.**—Playgoer: "Well, cousin, and how do you like the opera?"

Countryman: "I should like it well enough if only those stupid play-actors would not scream so loud that one can hardly hear anything of the music!"

**MR. QUIBBS:** "I think Mrs. Forsythe is one of the most beautiful women I ever saw. A lovely singer too—such a sweet falsetto voice."

Mrs. Quibbs (hotly): "Yes, and a false set o' teeth too."

**A MUSICAL COMPOSER** having sent a copy of his new opera and a fine Stilton cheese to a friend, and receiving no reply, wrote and asked if the package had arrived. "Yes, it came to hand," was the answer. "The cheese was magnificent."

**A SERIOUS DRAWBACK.**—"Jack, my dear fellow, your cousin is a delightful creature! I wish I had her for a wife!" "You needn't wish anything of the kind." "What? Why not?" "She can't play the piano." "Well, you don't think she is any the worse for that, surely?" "I said she could not play the piano, but the mischief is, *she will play*, notwithstanding."

**PHILHARMONIC ETIQUETTE.**—1. Arrive late. Impression created that you dine at a highly fashionable hour.

2. Do not apologise to the simple people who have come at the advertised time, and on whose toes you tread while crushing past them.

3. Invariably carry an armful of scores (the older the better). Impression created that you know something.

4. Beat time with the foot at all well-marked movements. Impression created that you have a musical soul. A pedal obligato invariably enhances the enjoyment of your neighbours.

5. Hum every ear-catching melody. Impression confirmed that you know something. If any cantankerous person remarks that he didn't pay to hear you sing, reply, "Then, sir, you have that into the bargain."

6. Start convulsively whenever a string breaks. Impression created that you have a musical ear.

7. Follow up the start with the remark that really those fellows ought to pay a halfpenny more and get good strings. Impression created that you have a knowledge of the market value of catgut.

8. Smile knowingly when "the water gets into the meter" of the horns. Impression that you have a musical ear confirmed, for only a thoroughly trained listener can detect any margin on the tone of the horn.

9. Do not commit the indiscretion of applauding.

10. Leave your seat as soon as the last piece has been begun. Retreating at this time cheers the performers, and adds to the pleasure of those who, with false politeness, remain to the close.—*Tit Bits*.

**SINGING BY NOTE.**—When the idea of learning to sing by note was first introduced into New England, something more than a hundred years ago, it was strongly opposed on religious grounds. It was regarded as nothing less than Popery in disguise. The *New England Chronicle* put it in this form: "If the singing of songs by rule is allowed, the next thing will be to pray by rule and preach by rule." In the town of Braintree several members of the Church were expelled because they advocated singing by note.

"SHALL I sing 'Far Away'?" she asked, as her fingers sought the keys. "Yes, I think you had better," he replied, "unless you want the neighbours to make a complaint." He doesn't visit there now.